



741 M57m

---

## Keep Your Card in This Pocket

---

Books will be issued only on presentation of proper library cards.

Unless labeled otherwise, books may be retained for four weeks. Borrowers finding books marked, defaced or mutilated are expected to report same at library desk; otherwise the last borrower will be held responsible for all imperfections discovered.

The card holder is responsible for all books drawn on this card.

Penalty for over-due books 2c a day plus cost of notices.

Lost cards and change of residence must be reported promptly.



**Public Library**  
**Kansas City, Mo.**

---

## Keep Your Card in This Pocket

---

BERKOWITZ ENVELOPE CO., K. C., MO.





THE MERRITT COURSE  
*of*  
CREATIVE  
CARTOONING

*By*

JOHN S. MERRITT

*Former Instructor at the Hillyer Institute*



BOSTON  
BRUCE HUMPHRIES, INC.  
PUBLISHERS

Copyright, 1931, by John Sidney Merritt

New Edition, 1937

Printed in the United States of America

## PREFACE

Before you turn to the lessons in this book, there are a few points I might mention that will help you to progress more rapidly.

"I could have done better" is a poor alibi. Do it "better" the first time.

Don't worry about speed, that will come later.

Plenty of practice is the story—the stepping stone to success.

Before attempting to draw anything be sure you understand what is said—this is very important and will save you time, trouble and energy.

**General instructions for procedure are as follows:**

Sketch lightly in pencil the work at hand or what you wish to draw. Do not touch pen and ink until you are honestly satisfied the sketch is what you want. Keep an eraser out of sight as much as possible. Do not smudge your work. Work with a piece of paper under your pencil hand if you are using Bristol board. The skin oil from your hand cannot then get on the art board causing the ink to stipple or glide off.

When the pencil drawing is finished, ink in, working away from the upper left and down to the lower right. Be sure the ink is dry before erasing the pencil lines. Check up for omissions.

Do not use glossy paper. Use standard art papers such as Strathmore bristol, Illustration board, etc., in different plys, which you can get from your local art dealer.

## A FEW DON'TS

1. Don't use a ruler.

2. Don't buy cheap material. The following are proper: a Gillott pen No. 303, Higgins India ink and a good grade of art pencil in hard and soft degrees. Use the harder pencils for outline work, taking care not to bear down. Use the soft pencils for practice.

3. Don't erase. The only things a good artist erases are his construction lines. Art gum is used, as it does not injure the surface of the paper.

4. Don't attempt to work on the assignment given after each lesson until you have practiced the principals explained in the lesson.

## An Added Feature

### CORRESPONDENCE SERVICE

Although this little book covers the main points of constructive cartooning, you no doubt will be glad to take advantage of an additional feature. You may have problems on which you desire personalized service.

For a period of six months from the date of your first question, you will have the privilege of asking help and enclosing your drawing lessons, for professional criticism, for a fee of five dollars.

If you choose to use this splendid service, enclose money order with your first lesson for criticism.

Write your name and address plainly in the upper left hand corner of the lesson, with the number of the lesson beneath it.

Postage for the return of the lesson must be enclosed. Address communications to J. S. Merritt, 47 Fern St., Hartford, Conn.



## TABLE OF CONTENTS

Preface . . . . .	3
Correspondence Service . . . . .	4
Table of Contents . . . . .	5
Lesson One, The Head . . . . .	6
Lesson Two, Expressions . . . . .	8
Lesson Three, Comic Faces . . . . .	10
Lesson Four, The Hand . . . . .	12
Lesson Five, The Feet . . . . .	14
Lesson Six, Figure Development . . . . .	16
Lesson Seven, Foreshortening . . . . .	18
Lesson Eight, Action . . . . .	20
Lesson Nine, Extreme Action . . . . .	22
Lesson Ten, The Lady's Face . . . . .	24
Lesson Eleven, Comic Women . . . . .	26
Lesson Twelve, Action—Women . . . . .	28
Lesson Thirteen, Shading . . . . .	31
Lesson Fourteen, Shadows . . . . .	33
Lesson Fifteen, The Kid's Head . . . . .	35
Lesson Sixteen, The Kid's Body . . . . .	37
Lesson Seventeen, Perspective . . . . .	39
Lesson Eighteen, Cartoon Details . . . . .	42
Lesson Nineteen, Composition . . . . .	44
Lesson Twenty, Animals . . . . .	46
Lesson Twenty-one, Symbolic Figures . . . . .	49
Lesson Twenty-two, Caricaturing . . . . .	50
Lesson Twenty-three, The Comic Strip . . . . .	52
Lesson Twenty-four, Cartoon Layout . . . . .	54
Lesson Twenty-five:	
Preparing the Newspaper Artist . . . . .	56
The Cartoon Mart . . . . .	58
Commercial Drawings . . . . .	58

## Lesson One

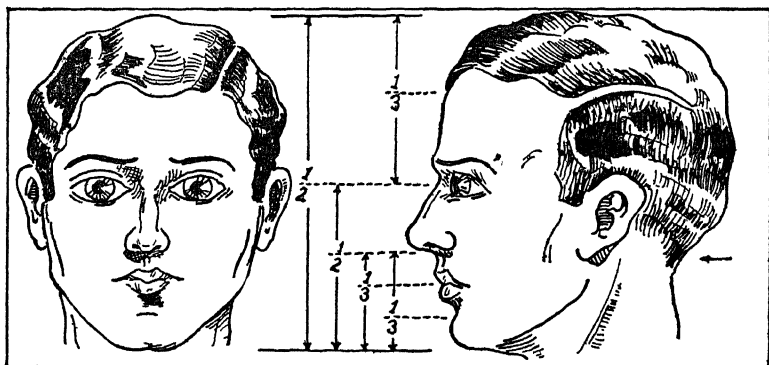
### THE HEAD

When I study these lessons I will pay particular attention to the drawings as well as to the lesson; not trying to memorize the drawings line for line, but to study them sufficiently to get a clear idea of their construction and proportions.

I must rememorize the proportions of the figures and objects in this course as they will be of great help to me after I have completed the course.

I will now take up the construction of the head by studying its shape; side and front view.

On the illustration, the proportions of the eyes, nose and mouth have been drawn in to show their relation to the rest of the head.



Now study the face, front view. The eyes take up two-fifths of the width of the head, the nose takes up one fifth and the mouth is slightly wider than the nose. Although the head varies from fat to the thin, the proportions will be the same.

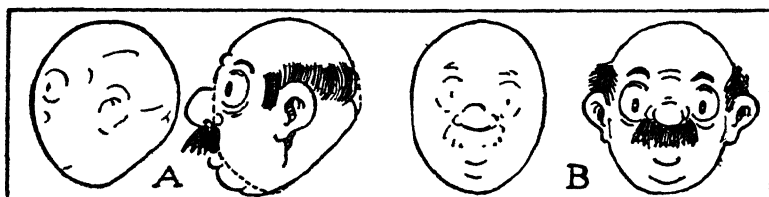
The length of the ear is from the eyebrow to the nose line and tips back at a slight angle. The eyebrow has no definite position over the eye.

The back of the head meets the neck at the nose line, indicated by the arrow.

Study the dress of the hair and notice how the wave is brought in. The curved line brings in this effect.

Practice drawing the head, paying particular attention to the shape of the eyes, ears, nose and the lips.

I will now study the steps taken to develop the comic face. Do not think that a face has to be drawn all out of proportion to be funny. It is simply exaggerating the features, such as a dot or circle for the eye, a line for the mouth, etc.



Study the comic face marked A. Note that a simple oval line is drawn to represent the side view, an outline of the face is then sketched in and is completed. The funny face is drawn to show you the finished effect. Your faces will be made in the same oval. The dotted line shows the form of my outline.

The same steps are taken in the development of the face marked B, the oval outline, the face outlined, then completed.

A lot of humor can prove itself by exaggerating the features, viz, a funny little nose, or a big nose; a little dot or circle for the eye, or a little dot within a big circle. Big ears are very funny. A big mustache or a funny little mouth, etc.

I will practice drawing funny and serious faces before I draw the following lesson assignment.

### Lesson Assignment

1. Draw a front and side view of the head, four and one-half inches high.
2. Originate three comic faces; draw them two inches high.

## Lesson Two

### EXPRESSIONS

Expression is a very important study and should be given careful consideration. Expression shows the mood of the characters and in many cases brings out the climax of the cartoon without the use of words. Study these faces carefully, notice how the dress of the hair coincides with the expression, also how the face changes its shape with each expression. The wrinkles around the eyes, nose and mouth are formed by the contracting or drawing together of the muscles. The eyes are very expressive; study them carefully and see how they can express clearly a person's mood.

When I practice drawing these expressions, I must use the same method as I did in my last lesson in making comic faces. First the oval, then the outline of the expression, then completing the expression.

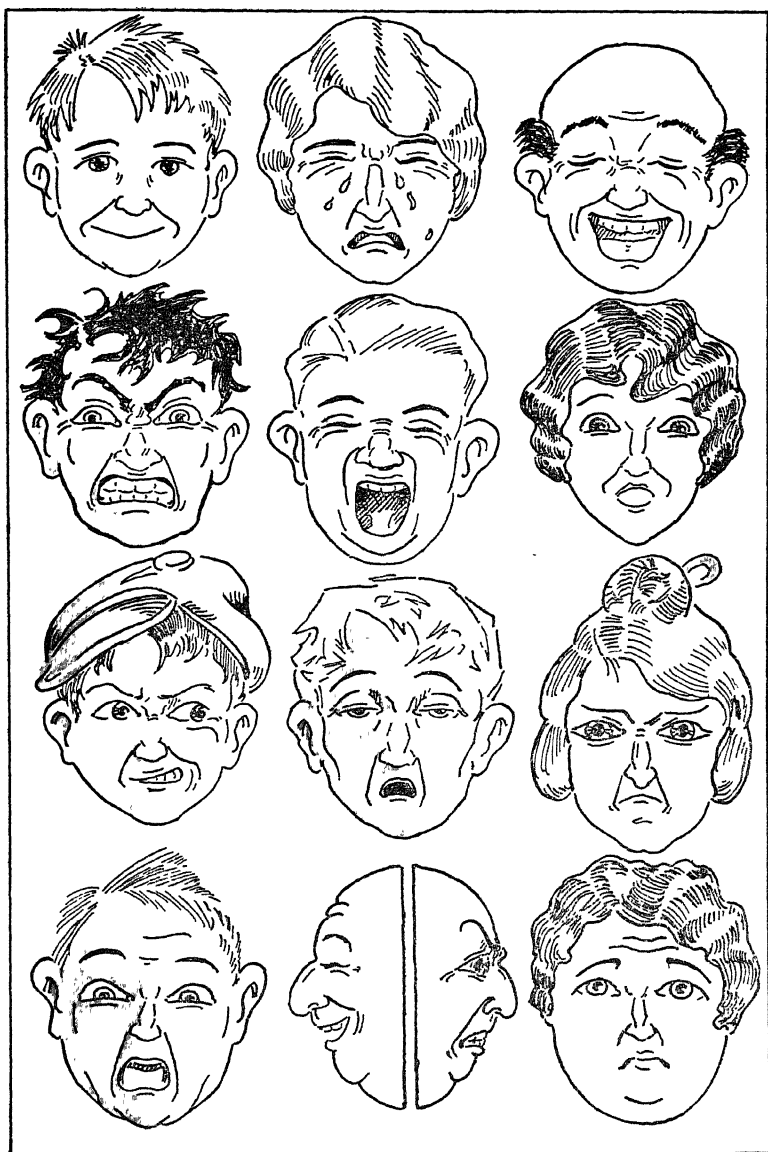
Begin at the top of the plate and from left to right, study the faces for the names of the expressions.

The first is the smile, a very pleasant face and simple to draw. Weep shows sorrow, the mouth turns down, the nose is more prominent and the eyes are closed. Note the wrinkles around the eyes; these wrinkles will always appear when the eyes are drawn closed. Laughter has a round jolly face. The eyebrows are high up on the forehead; the mouth is wide open and is pointed at the corners. Anger looks fierce and threatening; deep eyebrows slanting toward the center of the nose . . . the mouth is open and turns down slightly; the teeth are clenched, the eyes are glaring and the hair is mussed up. Yawn shows a tired and sleepy expression; it can also be used to show a person sneezing. Surprise is very simple. A sneer is more complicated; the lines or wrinkles are mostly on one side of the face and the mouth is off center. One side of the upper lip is raised. The dull look of stupidity shows the eye half closed; the mouth and chin are dropped slightly. The cheek bones show that the face is sallow and the eyebrows slant toward the sides of the head. The hair is slightly mussed, the look of severity is tense and commanding. . . . fright is expressed at the sight of something terrible, or dreadful. The side view faces show the position of the mouth when the mouth is turned up when smiling or laughing, or turned down when anger or weeping is expressed. The last face is grief, the eyebrows slant downward toward the side of the head, wrinkles appear in the forehead and the mouth is turned down slightly.

The expressions have been applied to the characters best fitted for them.

Change these faces around and use the expressions of the man's face on the woman's and vice versa.

Study the dress of the hair; note that the wavy hair on the lady's head is shaded differently on every head.



Practice drawing expressions, originating the faces, and draw the lines in the face as simply as possible.

#### Lesson Assignment

1. Draw the expressions side view.
2. Originate five faces with different expressions.

## Lesson Three

### COMIC FACES

The comic face is responsible for most of the humor in a cartoon and should be given just as much attention as the rest of the lessons.

The proportions do not change in the comic face; the simple exaggeration of the features, eyes, nose and mouth, is all that makes the face funny.

At the top of the page there are three ovals, showing the three steps in drawing a two-thirds view of the face. The first oval shows a line to represent the center of the face with cross lines locating the eyes, nose and mouth. The second shows the outline of the features and the third, the completed face.

The next face is a two-thirds view, facing the left. Note the big eyes; a small circle within a large circle brings out this effect, —the effect of the double chin, and the rough mustache help to make this face look funny.

On the line below, the first face is the type used for the butler. Note the extremely long face, the "sideboards", long upper lip and long nose. The next face is side view or profile; this sketch shows how to place the spectacles on the nose. The next face looks like a dude, note the monocle, pointed mustache and cigarette which help to bring out the character of this face.

The tough looking fellow needs no introduction. Study this head carefully. The beard effect is brought out by straight lines that follow the shape of the face. The jaw extends beyond the upper lip. Note how the checkered cap is drawn. A farmer's face will always bring a laugh when you draw this for your friends. The chin whiskers, tufts of hair over the ears and the heavy eyebrows add the finishing touches to this face. The jaw and cheek bones are very prominent, giving the face a sallow effect. A black eye is not a very pleasant feeling, as the next face shows. Note how the mouth is shaped to bring out the crying effect; the nose and eyes seem squinted together.

The remaining faces show how to place the hat on the head. The first row of heads shows the derby in a two-thirds, back and side view. Note that each hat is shaded differently.

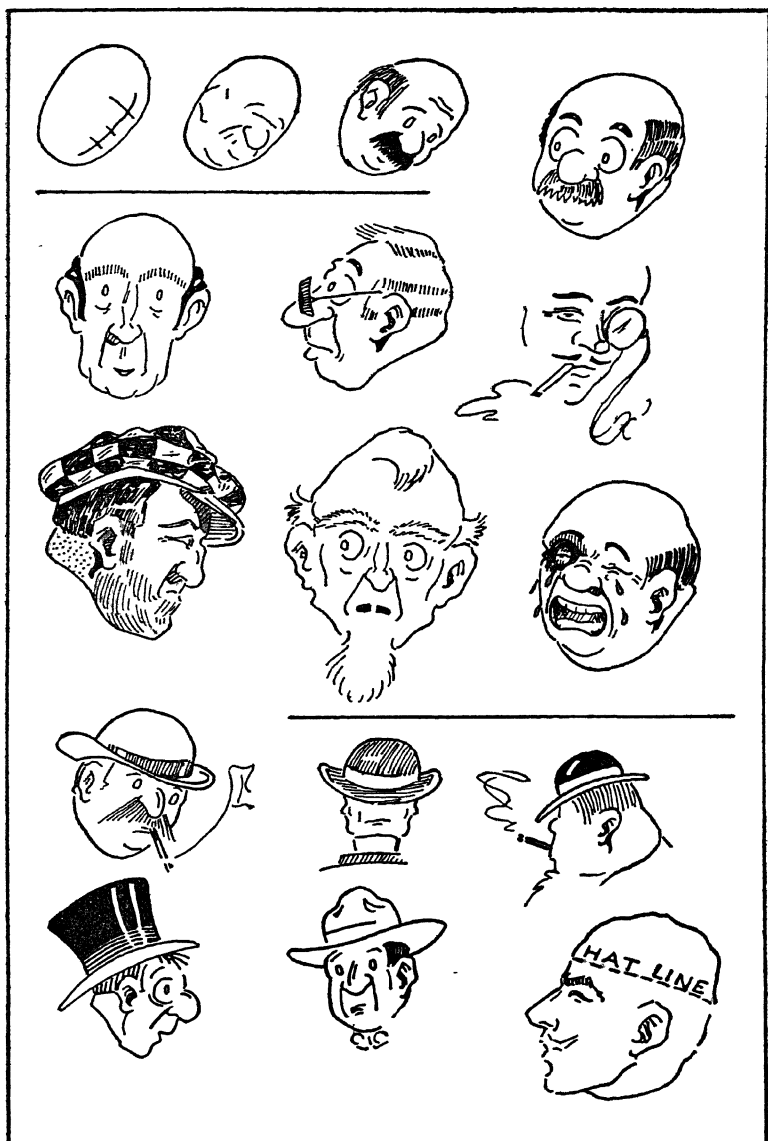
The row below shows a silk hat. The brim would be drawn the same as the derby in the many different views. The next head is wearing an army hat. Note its shape also the typical army face.

The last head shows the hat line which is just above the ear.

After making a careful study of these faces it will take but little practice to originate other types of faces.

I will practice drawing funny faces, using the oval and outline method until I have fully grasped the knack of drawing funny faces offhand. The effect of drawing a small hat on a big head and vice versa will prove extremely humorous.

*It will be a good idea to read the lesson over two or three times to make sure that you have captured all the points.*



### Lesson Assignment

1. Draw a face, front view, of a shabby looking hobo.
2. Draw a side view of a man with chin whiskers; make him look angry.
3. Draw a two-thirds view of a fat man with a funny little

nose and little smudge mustache. Put a little derby on his head.

4. Draw three heads of your own origin wearing the three hats, the derby, silk hat and the cap.

---

## Lesson Four

### THE HAND

Probably the most difficult part of the human anatomy to draw is the hand, and to draw a hand is not as easy as it looks. In order to draw expressive hands, you must first study their proportions.

In the upper left hand corner of the plate of hands, notice the three little arrows which show the proportions of the hand. The center arrow points to the knuckles. They represent the center of the hand, from the tip of the second finger to the wrist; the dotted line shows that the tip of the thumb does not quite reach the first knuckle of the index finger. The oval in the center of the plate with the outline of the hand, shows the proportion of the hand to the head. Study the hand holding the pencil. This is the correct way to hold the pencil as it allows perfect freedom of the hand to the wrist. The next hand shows a rough look,—a hand that has been used to labor. Note the position of the hand holding the cigarette, also the hand above it holding a piece of paper. Notice the hands clasped together. The hand opposite the oval is a lady's hand with the slender, delicate fingers. The hands at the lower left corner are also lady's hands with a cloth draped over them. See the outline in the oblong. The first sketch shows the outline or how to get the position of the hand with just a few lines, the second is the finished drawing.

The outstretched hand to the right is a child's hand. The two hands below are also child's hands. Note the stubby, fleshy fingers.

For the study of the position of the fingers, note the hand holding the cup and the finger ringing the bell.

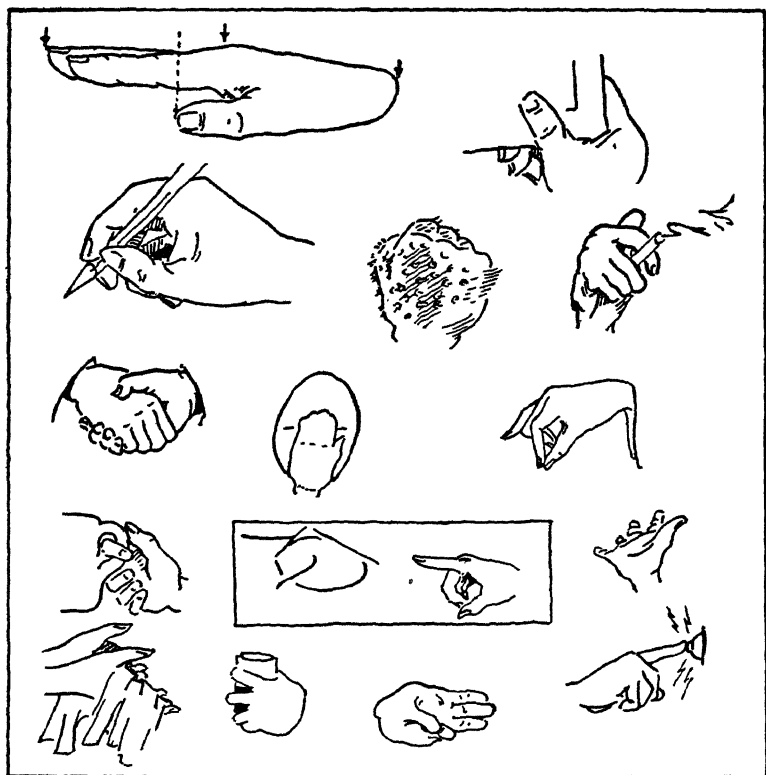
Study these hands carefully, then practice drawing hands, using the method shown in the oblong to get the position of the hand.

A simple but effective way to learn the anatomy and positions of the hands in action is to *study your own hands*. Use a mirror in front of you when practicing drawing different positions of your hand.

If I study my own hands I will learn how to draw hands using the simplest lines. When drawing them I will keep them in form and not draw bunchy, "sloppy" hands.

Neatness will count in all my work.





### Lesson Assignment.

1. Draw a front and back view of a hand four inches long.
2. Draw a face expressing anger, as if annoyed by some terrific noise; have the index fingers stuck in the ears.
3. Draw a face resting on the left hand; the expression on the face is amusement.
4. Draw a hand holding a cane; a hat; and a cigar.

## Lesson Five

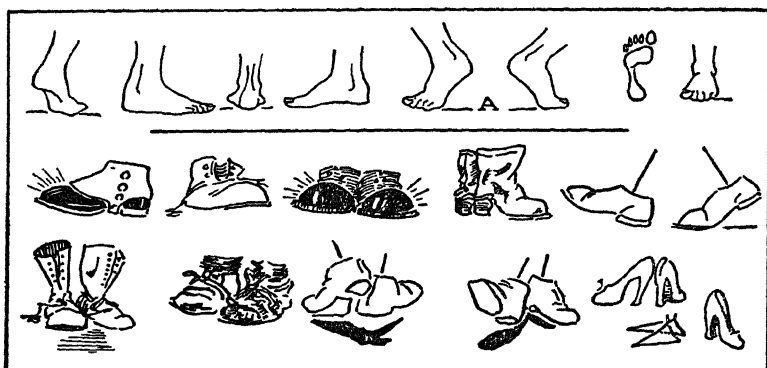
### THE FEET

When I am about to draw a pair of feet on a figure, I must stop to consider the type of feet that will be best suited for it. The foot needs as much attention as the hand.

Drawing scratchy or oval lines for a foot will not serve the purpose, and will only be a detriment to my work.

However, on the other hand, I do not have to draw the shoe in full detail, but simply draw a clever *outline* of it. Details such as the laces, stitch lines, etc., are all unnecessary.

Study the shape of the bare foot on the top line of the plate. Here I will find a front, side, back and two-thirds view of the foot in action. Study the two feet marked A. These are the two views of the left foot showing how the weight of the body is resting on the ball of the foot when walking or running. The next sketch shows the imprint of the foot. Notice the imprint of your own wet bare foot.



Now study the shoe. The first shoe is the type worn by the stylish character. Note the spat and the shading on the toe. The lines on the toe show that the shoe is shiny. The next shoe is very simple to draw and is used on the common characters. The next is a front view of the same type of shoe, all shined up. The riding boots are soft, and this effect is brought out by the shadow of the wrinkle; note the high heels.

Study the next sketch. Here is a pair of shoes in action. One foot rests on the heel, the other on the toe or ball of the foot. The lines on the top of the shoe show the angle at which the leg would be . . .

Below, on the next row, is a pair of hiking boots. The next, a pair of old ragged shoes which are usually worn by the hobo. The following two sketches of the shoe are front and back views of the foot,—walking. Study carefully the views of the feet in action.

The little sketches in the corner are lady's shoes, or pumps, in three different positions. The two little triangles show how to get the position of the foot without drawing a lot of unnecessary lines.

Practice drawing the different styles of shoes and when you think you have the hang of it, try to originate some styles of your own.

### Lesson Assignment

1. Draw a two-thirds view and side view of the left foot.
2. Draw a pair of snappy feet, put spats on them and give them a high polish.
3. Draw an old ragged shoe with splits and holes in it.
4. Originate three pair of feet in action. Draw them in different positions and have only the feet showing. Draw these feet two inches high.

## Lesson Six

### FIGURE DEVELOPMENT

The development of the figure will be very simple if I follow the steps carefully; and with the lessons I have already learned about expression, the hands and feet, I will soon be drawing comic figures.

Study the seven outline figures at the top of the plate for the figure construction. I notice that each figure is built up from a little skeleton, then an outline of the body, arms and legs are drawn in. The same steps are also taken in drawing the side view. Figures A, B, and C show the figure in a back, two-thirds front, and two-thirds back view.

By studying the large figure, I will see that the letters show the divisions of the figure.

The letters A and H point to the head and feet; E points to the hips, which are half way between the head and feet. F points to the tips of the fingers which hang between the hips E, and the knees G; the knees G, are half way between the hips E and the heels H. D points to the elbow which comes in line with the waist. C points to the shoulders which are half way between the elbow D, and the top of the head A. The figure is seven heads high, but this size does not apply to the average character used in cartoons.

If I study this chart carefully I will learn the correct proportions of the figure and will not have to guess at them.

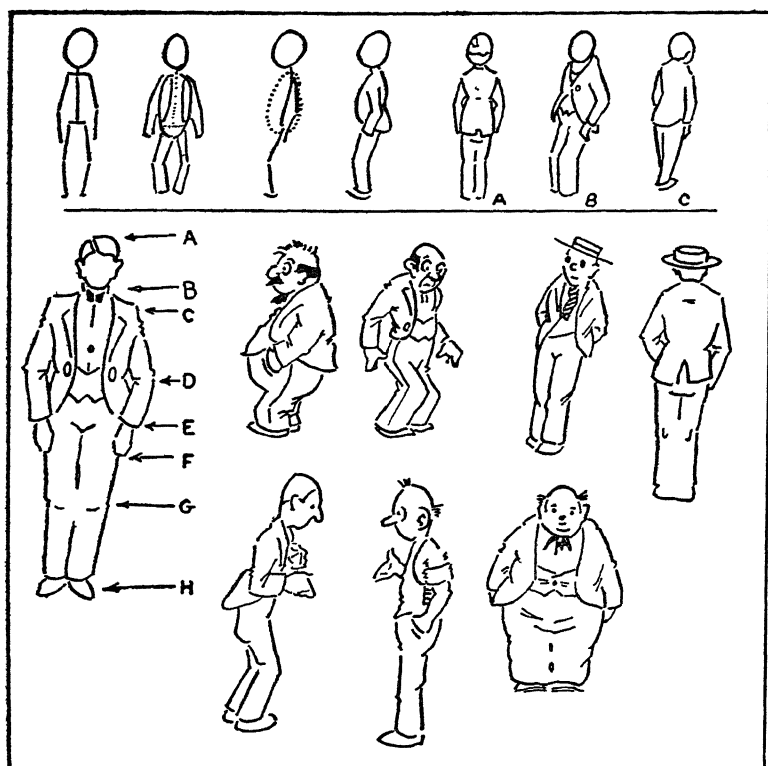
It seems funny, when I study the other little figures, I find that they are not seven heads high, yet they look quite natural; but upon closer observation I find that the bodies are in proportion but the heads are larger. Now I know that this is what makes them look so funny.

I will now study these little figures to find out how the clothes hang. I notice that the wrinkles play a big part in making the clothes neat. They appear at the knees and waist in the back and at the elbow, and at the front of the coat sleeves.

*Do not draw too many wrinkles in the clothes or you will make them look mussed and shabby.*

The fat man's clothes are full of wrinkles because he is so hard to fit.

I notice that the hands are drawn with simple lines and the feet are held to form in outline.



I will practice drawing figures in different positions using the skeleton and ovals to build up my figures, and will draw the hands, feet and wrinkles in simple form.

### Lesson Assignment

1. Draw a figure showing the steps taken for its development.
2. Draw a snappy looking fellow, four inches high.
3. Draw a fat man with his sleeves rolled up. Two-thirds view.

## Lesson Seven

### FORESHORTENING

Foreshortening plays a big part in making your drawings look professional.

With the aid of foreshortening I will be able to draw clever lifelike figures. Foreshortening means, "shorter than the true length".

I find this to be true when I study the sketch of the arm marked A. The arm is bent at right angles toward me which foreshortens the forearm. The line marked A extends almost over to the elbow, which it would not do on the side view. Foreshortening makes the arm appear larger, but in reality it is not.

The next sketch shows the legs crossed, the right leg is resting on the left knee which makes the left leg visible only from the knee to the foot. The upper part of the right leg is foreshortened from the knee to the hip. I notice that the line forming the top of the leg slants down toward the hip, showing that the right knee is higher than the left knee.

The next sketch is full of foreshortening. The only part of the body that is not foreshortened is the right arm, which is its true length. The body, the legs, the face and the hat are all foreshortened.

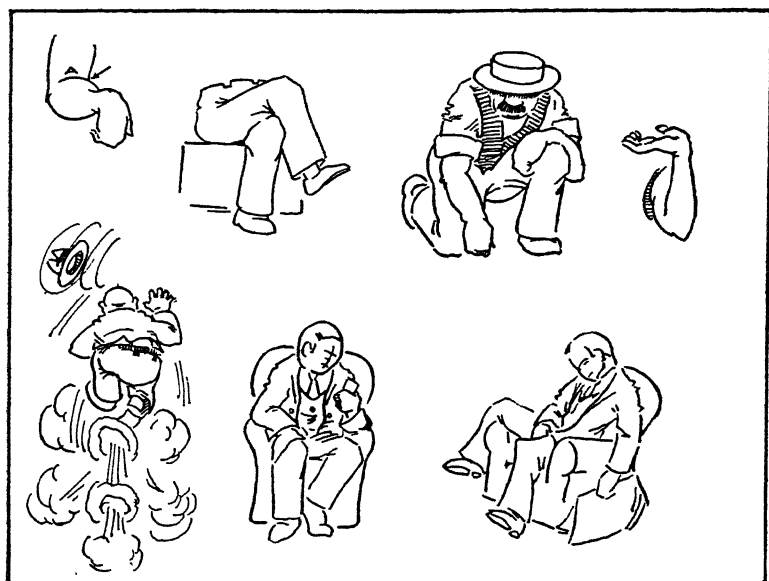
The arm extended upward from the elbow is foreshortened from the elbow to the shoulder,—also the palm of the hand.

The little fellow dashing up the street is also foreshortened, in a back view.

The next two figures show the figure in sitting positions. The first figure sits front view in a very natural position. These sketches deserve careful attention. The second figure is "slumped" in the chair. In his doze his head has dropped to one side and becomes foreshortened. His right arm rests in his lap,—his right leg rests on the arm of the chair, and his left arm has dropped to his side still holding the newspaper.

Here is a good chance for me to study where the wrinkles appear, how they are formed and where to place them when the arms and legs are bent.

I must study this lesson carefully before I take up the next lesson on action, as foreshortening is absolutely necessary when drawing action sketches.



### Lesson Assignment

1. Draw a man sitting in a chair front view.
2. Draw a two-thirds view of a man about to pick up a pail with his left hand.
3. Draw a man sitting on the ground propped up on his arms.

## Lesson Eight

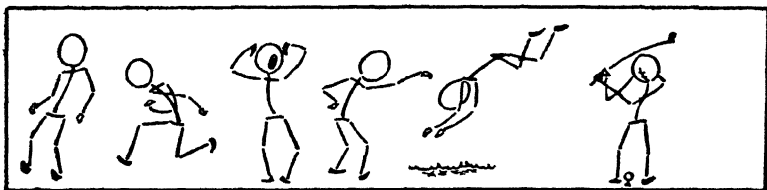
### ACTION

Action expresses what the figure is doing.

Before I try to draw figures in action I must study the little skeletons to learn the position and balance of the figure in action.

Regardless of what action the figure will represent, it will always look graceful; and to have the figure look graceful it must be balanced. The points which keep the figure in balance are, the heels, the waist and the back of the neck, viz., when the figure takes the position of walking, the heel will be in line with the back of the neck. When running, the figure will be bent forward, the balance will be at the waist, which is centered between the left and right heel.

Now I will study the little skeletons to obtain the position and balance of the figure in action. The first skeleton is drawn in a two-thirds view, walking, and may be carried out in either a front or back view. The second is running. I can verify the balance by drawing a straight line, vertically, from the waist to the ground; the third is yawning, the arms are bent over the head and the knees are bent slightly outward. The fourth is throwing a ball; the left heel comes in a line to the neck. The fifth is diving. The sixth is ready to swing at a golf ball and the right heel is in line with the neck.

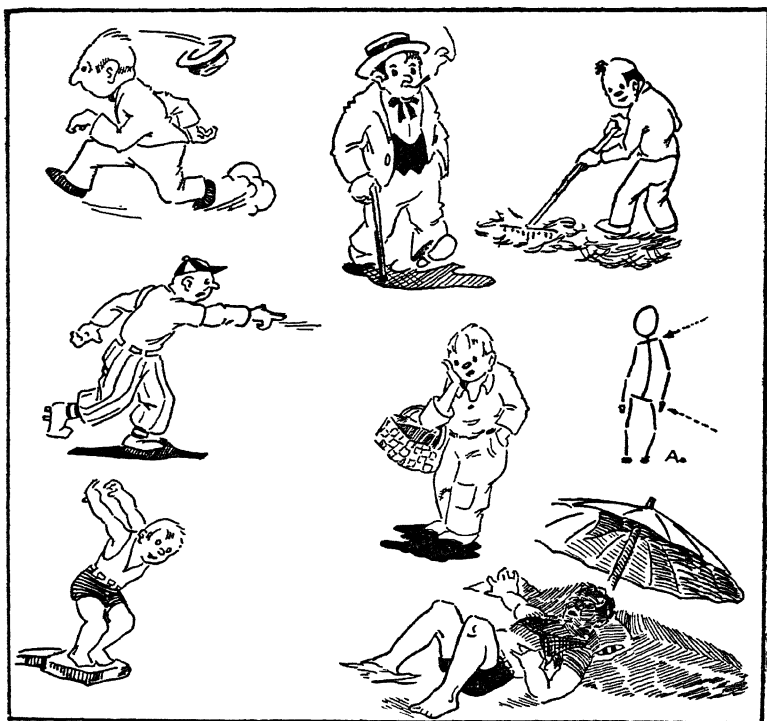


Now I will study the figures on the large plate to find how the clothes hang on the figure when the figure is in action. The first figure is running to the left. I notice that when the left leg is forward the right arm is forward and vice versa. The second figure is walking two-thirds view front and to the right. The third figure is raking leaves; the weight is on the left foot and the left heel comes in line with the neck.

On the next line, the first figure is a ball player throwing a ball. The weight of the body is on the left foot. Now I know that when the weight of the body is on the foot, that foot is in line with the back of the neck and when the weight is on both feet, the heels are in line with the waist. The next figure is a boy with a market basket on his arm; from his appearance, he must have forgotten what he went after.

The skeleton marked A shows me the position of the hips and shoulders when the weight of the body is on the left foot from a back view and it would be the right foot if the figure is drawn





front view, viz., from a back view the weight of the body is on the left foot, causing the left hip to be higher than the right hip and automatically the left shoulder is dropped lower than the right and vice versa in the front view.

The next lower figure shows a boy ready to make a dive into the water; his knees are bent,—his body thrown forward and his arms are thrown backward. The weight of his body is on both feet, and his heels are in line with his hips.

The last figure is reclining on the beach under a sun shade. This figure shows me how to foreshorten a figure lying on the ground. I must practice drawing skeletons of action poses and develop the figure in action using the method shown in Lesson Six. I find, that with the study of action, foreshortening is very essential in making the action poses expressive.

After I have practiced drawing figures in action I will draw the lesson assigned.

#### Lesson Assignment

1. Draw a very fat man running to the right.
2. Draw a man kicking a hat.
3. Draw the back view of a man walking.
4. Draw a two-thirds view of a man throwing a ball, dress him in a baseball suit.

## Lesson Nine

### EXTREME ACTION

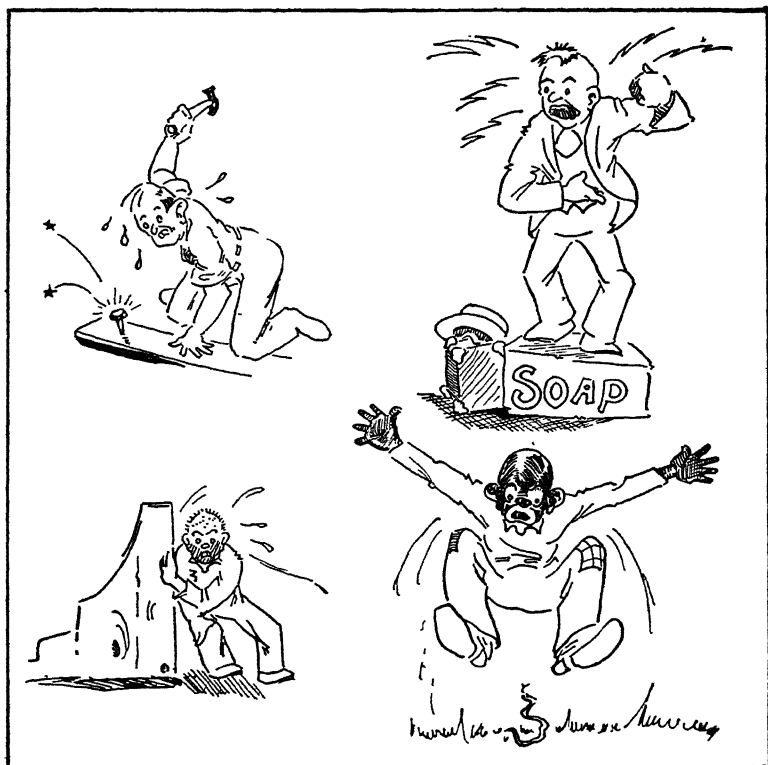
In showing the extremities of action, I will create humor in cartoons. If I compare the lesson of action with this lesson of extreme action, I will find how much more expressive extreme action is. If I wish to exaggerate an action pose I will simply put more emphasis on the part of the body that is performing the action. On the plate of extreme action the first figure is shown hammering a nail into a board. The simple action of this figure would look calm if he were holding the hammer close to the head of the nail, or the expression on his face calm and his left knee on the floor, his right foot beside his left knee and his body resting on his right knee. But here he is hammering away vigorously, his right hand high above his head, swinging hard; the expression on his face tense. The sweat is rolling off his brow and his body is propped up on his knees and his left hand.

The next fellow is delivering a soap box oration; the extreme action of this sketch tells without words just what he is doing. I can picture him as a high powered salesman,—“booming a patent medicine”. His hat is resting on the corner of his kit; and the jagged lines help to express the way he is pounding his left hand in the palm of his right.

The little fellow in the corner looks as if he is straining every muscle in his body to push the big crate; his right shoulder and left hand are propped against the crate as he gets a foot hold. His features are very tough; the short hair cut is brought out by little dots. The lines on his face show a growth of beard, and the expression is tense.

The colored fellow seems terribly frightened by the little snake. I notice that this action has been forced to bring out the effect of jumping clear off the ground. His arms spread out and his knees are brought up almost to his chin; the shading effect on his face, the big eyes and mouth, help to bring out the frightened appearance. I notice that the shading on the hands is not alike; the shading on his right hand follows the surface of the hand, making it look real, while the shading on his left hand is the cross hatch, which makes the hand look artificial. This is purposely drawn to show the difference between good and poor shading.

I find that the shoes on these figures are drawn in simple outline. If the details of the shoes were drawn in it would spoil the effect of the picture. The hang and wrinkles in the clothes must be given careful attention, and above all, I must study the foreshortening in these figures, which helps to bring out the extreme action.



If I cannot visualize the action in my mind, it would be a good idea for me to stand before a big mirror and pose myself in that action and study my reflection in the mirror.

I will progress faster if I draw figures in plain action, then draw the same figures in the extreme action, studying the details of the wrinkles and the foreshortening as I construct the figures.

#### Lesson Assignment

1. Draw a man dashing up the street in a tough sweat, his hat has blown off his head and his coat tails are flying.
2. Draw a colored man on his hands and knees, beating a rug.
3. Draw a back view of a man pounding a tack into the wall. His coat is off, he is wearing a vest and his shirt sleeves are rolled up. He is standing on a three legged stool. Try to get a lot of action into this sketch.

## Lesson Ten

### THE LADY'S FACE

When drawing the lady's face, I will use the same proportions as I learned in constructing the man's face. The lady's face is more delicate and definite lines must be drawn to create the delicate features.

First I must draw an oval, then outline the features; eyes, nose and mouth. I will then proceed to complete the drawing of her face, after making a thorough study of the features shown on the plate with this lesson.

In comparing the faces on the plate, the first head is delicate and the features and lines are definite. The hair is shaded with bright highlights, the lines are even and simple lines are used on the features. I notice that the nose is not drawn in full, but a single line is used to outline the turn of the nose. This type of line gives the face a neat appearance; *if the nose were drawn in full, it would not add to the beauty of the face.*

Figure A shows an outline of the hat. It resembles a square at the side of the face, curving down in front of the ear and curving downward toward the back of the neck. Study the fashion magazines for other styles of hats.

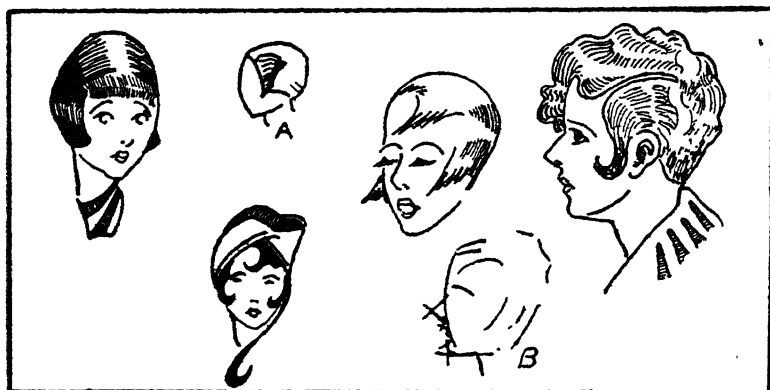
The next head is a two-thirds view, left, and has the appearance of sharp lines. The hair is light, as there is but little shading on the hair which helps to bring out this effect. The mouth is open, and the nose drawn in full, with pointed chin, characteristic of the lady's face, and also, long eye lashes.

The side view, or profile, shows the more plain face; the features are more on the lines of the man's face. Below is a front view of the flapper type of face. The curls of hair on the forehead help to bring out the effect. This front view of the hat shows the turban style, fitting over the ears and brought to a point at the forehead.

The last sketch shows another way of creating a lady's face by means of quick, sketchy lines; then the definite outline is drawn over these lines to complete the drawing.

I must carefully observe the shape of the lips, the dress of the hair, and the shape of the face.

I will practice drawing sketches of the lady's face using the method I have learned in constructing the face and head. After I have learned how to draw a lady's face I will try to originate a few types of my own.



### Lesson Assignment

1. Draw a front and side view of the lady's face three inches high. Make the lines and face delicate, and try to avoid making harsh lines.
2. Draw three stylish heads, three inches high, showing different views. Draw two of the heads wearing a hat. Originate your own style of hat, features and the dress of the hair.

## Lesson Eleven

### COMIC WOMEN

With the study of comic women I will learn a new technique. The construction of the body of the woman's figure differs from that of the man's. But first I will study the four heads at the top of the plate for the comic faces.



The first head is the type used to express a dainty face. A circle is used for the eye. The mouth, chin and nose are drawn in simple outline. I notice that the shading on the hat forms the shape of the top of the nose and the forehead. The large plume in the hat helps to bring out a humorous effect. The second head is typical of the old fashioned domestic. A small brimmed hat is made to look funny by drawing in the flowers and the big

hat pins. I also notice the large features, viz., the nose and mouth. The striped vest adds to the humor of the sketch. The next head resembles the "little old lady" of the cartoon. The style of bonnet, nose glasses and long chin are characteristic of the aged lady . . . The last face looks somewhat stupid.

I must study the shading of the hair and the expressions of these faces.

After I have made a thorough study of the woman's comic face and have tried to originate a few comic faces of my own, I will study the construction of the comic figure.

The development of the comic woman is prepared with three circles; one for the head, one for the breast and still one larger for the hips and skirt. Then I add the outline of the arms and the feet. Only the toes or heels of the foot will be visible under a long skirt.

The second figure shows the finishing developments of the first outline, viz., the face and hair is drawn in. Then comes the outline of the dress, the hands, apron, and the shading or other designs on the dress. The third figure shows a back view of the second figure. Here I see that the same developments would be taken for the back view, showing the outline of the clothes on the figure, back view.

The last figure on the plate is a side view of a woman walking to the left. The same developments would be used in drawing the side view. Here, I see another style of hat with a moth eaten plume and the bent hatpins. Note the cocked position of the hat and the shading of the hair. The wrinkles in the woman's clothes are more important than those of the men, because they accentuate the action of the figure and add more humor to the sketch.

A careful study of this plate will enable me to draw comic women. If I practice whenever I can, I will soon be able to draw original figures.

Take one step at a time; Perfection will come with practice.

### Lesson Assignment

1. Draw a front view of a funny woman.
2. Draw a two-thirds back view of a short fat woman wearing an apron.
3. Draw a short fat woman walking to the right, dress her in street clothes. Try to make her look funny.

## Lesson Twelve

### ACTION—WOMEN

In this lesson I will find the action of both serious and comic women.

It would be advisable for me to use the skeleton to find the action of the comic women. By simply adding the three circles on the skeleton, I will be able to develop the action of women. Foreshortening the woman's figure for the action is brought out the same way as in the man's figure.

I will study the figures on this plate for the effect of woman's action. The first figure in the upper corner shows how a woman would go about sweeping a rug; her body is bent forward at the waist. This effect is brought out by having the head rest on the shoulders. The line of the shoulder is level with the eye line. The expression of the woman's action is not exaggerated as that of the man's action. The apron blowing in the breeze of the broom helps to bring out the action. Note how she holds the broom. The details of the dust, rug and broom are necessary to the composition of the picture.

The second picture is that of a dainty maid serving tea. The lines drawn on the dress are necessary to bring out the effect of the white apron. I must take particular notice of the clothes on this figure; the pumps, style of apron, the headdress and dress of the hair. The figure is drawn on an angle to balance the tray she holds. In developing this type of figure the circles used in its construction would not be drawn so large, forming a more stylish figure.

On the next line a lady is tending a kettle on the stove. Here is a very plain figure with simple shading on the hair. I also note that the feet have been outlined with the dress.

The two-thirds view of the woman scrubbing the floor on her hands and knees is really not as hard to draw as it appears. A lot of foreshortening is necessary to get real action into this pose. The extra details which show me how to complete a comic, are the details which are necessary to complete the proper setting best suited for the action of the figure. Here the necessary details are the scrub brush, pail of water, the sweat that rolls off her brow, and the water lines around her scrub brush.

The two figures at the bottom of the plate are more dignified than those above. The young lady with the dark hair is admiring her dress. I notice the grace in her figure. She isn't stiff and clumsy. The stout figure looking at her is huge in size but upon careful study of it I will find that fewer lines are used to draw this sketch than that of the young lady.





When drawing a woman in any position or action, draw the skeleton outline first. This will help me to make the position

more natural and it will be just as easy to draw the women folks as it will the men, after I have practiced sufficiently.

### **Lesson Assignment**

1. Draw a fat woman on her hands and knees beating a rug. This figure will be side view facing the right.
2. Draw a back view of a fat woman bending over a tub washing clothes.
3. Draw a two-thirds view of a thin woman dressed in a house dress and apron, dancing the Highland Fling.
4. Draw a front view of a stylish young lady six inches high. Originate your own style of dress and hair.

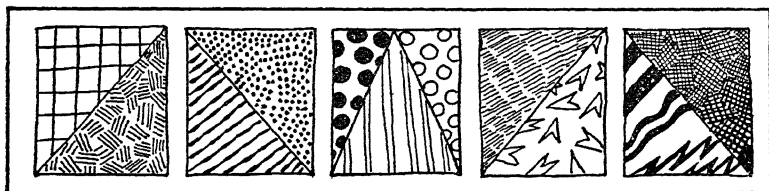
## Lesson Thirteen

### SHADING

Shading means to put "color" on the figure's clothes, giving them zip and humor. And it is here that I learn, that black and white, shaded correctly, is all that makes the cartoon attractive.

I will also learn that shading has as much to do with the balance of the picture as the figures and objects in a cartoon.

The small plate with this lesson shows the types of shading lines that are mostly used by professional cartoonists because they are the most effective in simple, humorous shading lines.



Studying the shading blocks on this plate I will observe the type of line and learn its use. In the first block I see the squares; this type of shading line is used for the clothes and will be drawn free hand with my drawing pen; the squares are often filled in alternately to make a checkered effect. The second type of shading in the same block is used for background shading and is constructed by drawing three or four short lines at different angles to each other.

The first triangle in the second block shows the type of shading lines that may be used on the figure's clothes or on covered furniture, etc., and is drawn by bearing down on the pen point then easing off, and is called "the spread line". The dotted effect is made by a series of dots and its use is the same as the spread line.

In the third block I see three types of shading lines. The two styles of the dotted or circle effect shading are best suited for shading the figure's clothes; the black dots are simply the circles filled in. The center style of shading is drawn with simple straight lines and is best suited for a background design.

The next type of shading showing the series of short lines, is best suited for objects in the cartoon. The arrow head design may be used in shading the clothes or on furniture.

The next triangle in the last block offers three styles of shading strokes, viz., the heavy wide lines, the waved lines and the zig zag lines. I must use my own judgment when shading with these types of lines. The last triangle shows me the cross hatch type of shading which is a very difficult one to use effectively. Note the way the cross hatch lines become heavier toward the bottom of the triangle, thus making it look darker at the bottom than at the top.

Now I will study the larger plate to see how these styles of shading have been put to use, and how to use them. A careful study of the figures grouped in this plate will offer me new ideas in shading figures. I must notice that some of the styles of shading have been used in a very humorous way, viz., the arrow



heads on the man's coat have been drawn in solid black, the squares on the old man's shirt have been drawn in checkered. I must take notice of the other shading lines and study their effect then practice drawing figures and shading the clothes, being careful not to put too much shading on the clothes as too much shading is just as bad as not having enough. For heavy lines use a speedball pen, No. A-5. For solid blacks, use a small brush.

You will find by practicing that you will be able to develop your own shading technique.

### Lesson Assignment

1. Draw a funny looking woman dressed in old clothes and walking to the right.
2. Draw a fat man in wrinkled clothes.
3. Draw a snappy looking young man yawning.

Use your own judgment in the shading of these figures.

## Lesson Fourteen

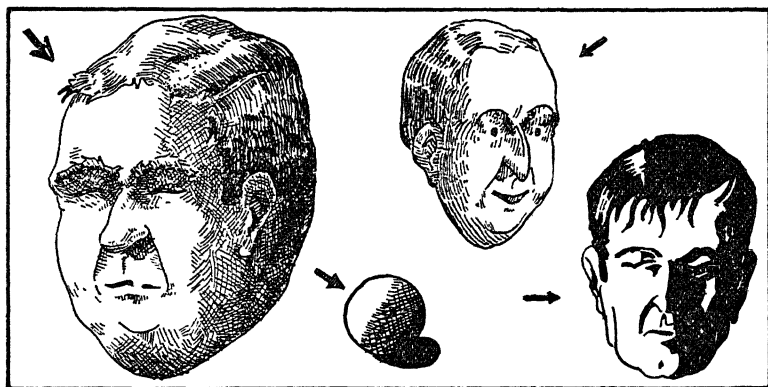
### SHADOWS

Shadows add the finishing touch to the cartoon. The previous lesson instructed me in the use and construction of the cross hatch, which plays a big part in the effect of shadows.

Every cartoon that I draw will not be shaded with shadows for shadows are only to be used in out of door scenes; on caricatures for shaded effects, and in night scenes in or out of doors.

Shadows are brought out when light strikes a figure or object and the shadow will also fall in the same direction in which the light strikes, viz., if the light strikes the figure or object on the left side the shadow will appear on the right side of the figure or object, and vice versa.

First, I will study the shadow effects on the heads.



Here I find that a different type of shading is used on each head. The first head is shaded with the cross hatch, the second is shaded with a series of short straight lines and the third is shaded in solid black.

The first shaded head shows me that the light strikes from the top left-hand corner. The head is shown in a two-thirds view.

When the source of lights falls on the face from the top a shadow will appear under the eyebrows, under the nose and under the chin. When the light strikes a face directly from the left in a two-thirds view, I must observe that the shadow will begin at the center of the left cheek and appear to grow darker toward the back of the head. If I squint my eyes tightly and look at this head I will observe the realistic effect brought out by shadow shading. I must also observe how the hair is shaded and how the cross hatch is drawn heavier in places such as under the eyebrows, under the chin and at the back of the neck to show how the

shadow appears to grow darker. Carefully study the way a shadow falls on a ball, its shape and the way the shadow deepens.

The next head shows the plain shading line. It is lighter than the cross hatch and is easier to handle. The third head drawn in solid black shading is still a little more simple to draw. I can easily pick out the high lights in this sketch and from that I can develop the other styles of shading. The light strikes this head side view which brings out the character of the face front view.

The next plate shows how the shadow will appear when the light is cast against a figure or object. I must first learn that a shadow has no definite shape of its own, but takes the shape of the figure or object upon which the light falls. In truth a shadow is all one shade, the contrast of light and dark make it appear to be darker in places. In out of door scenes as a general thing, the shadow will not be quite as long as the figure or object is high.



On this plate study the sketches A, B, and C. Notice how the shadow takes the shape of the object upon which it falls, viz., the shape of the steps in sketch A, the shape of the curb and side of the building in sketch C, and the shape of the ground in B.

I must remember that the shadow will take the shape of the object upon which it falls and still retain the shape of the figure or object which is casting that shadow.

### Lesson Assignment

1. Draw a face two-thirds view, four inches high; the source of light comes from the right. Use one of the three types of shade lines on this head.
2. Draw a fat man dressed in street clothes standing on a corner looking at his watch. He is standing near the side of a building, side view right, facing the building. The light comes from the top left of the sketch. Use the straight short lines and the cross hatch in this sketch.

## Lesson Fifteen

### THE KID'S HEAD

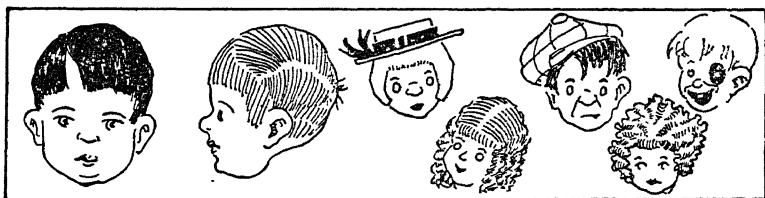
The proportions of the kid's head differ from those of the adult. The head will be developed in the same way that the man's is developed with the exception of these changes in its proportions.

The eye line will be located just below the center of the outline. The nose and mouth will be located in thirds from the eye line to the chin, viz., one third the distance from the eye line to chin locates the nose line; two-thirds the distance from the eye line to the chin line locates the mouth. The hair line will be located one-third the distance between the eye line and the top of the head.

I must observe from the sketches on the plate that the face of the kid is rather full, there being more fullness in the cheeks. The top or sides of the head in the serious sketch of the kid will be slightly wider than the cheeks.

The points of interest brought to my attention to exaggerate the kid's head are, big ears, little stubby nose, large eyes, only one or two teeth showing, and the hair is most always mussed up.

I will study the heads on the plate for their shape and proportions. The first two heads show a front and side view of the head.



I must study the features carefully, noting the way they are drawn. The dress of the hair on the first head is very dark. The hair on the next head is light. It is drawn with short strokes of the pen.

The next head shows the comic outline of the kid's head. It has bobbed hair, a wide brimmed hat with ribbons on it and is quite round. The next head shows the "tough" kid. The cap is another style of hat worn by the kid. The expression on his face is rather humorous. The next head is toting a black eye, the smile on his face seems to say "you should see the other fella!" This kid represents the "regular feller".

The two heads at the bottom of the plate are girl's heads.

The first head is drawn in the comic way. The girl's face will be drawn to look more dainty than the boy's face. Here I have had drawn for me the dress of the little girl's hair, parted in the center with curls hanging down the sides. The last head represents the serious type of girl. The features are more lifelike, and has curly bobbed hair, often seen on girls heads. I must notice the way the hair is drawn to get the curly effect.

I will practice drawing kid's heads, taking notice of the proportions, shape, and dress of the hair.

### **Lesson Assignment**

1. Draw a two-thirds view of a kid's head (boy), two inches high.
2. Draw a front view of a kid crying.
3. Draw two side views, one girl, one boy. Originate the expression and the dress of the hair.



## Lesson Sixteen

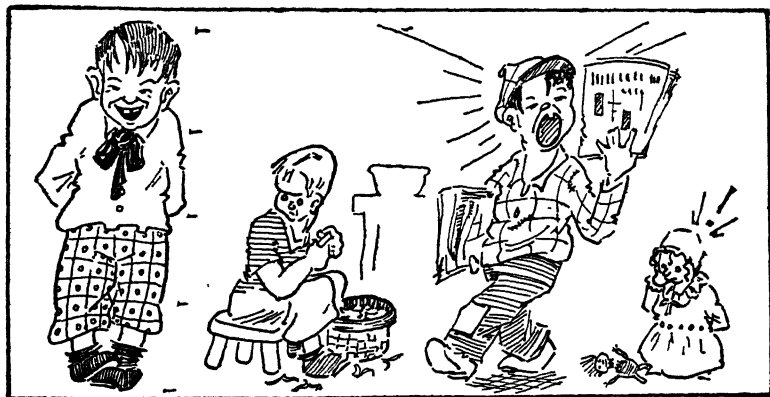
### THE KID'S BODY

With the study of the kid's body I will arrive at a new technique in figure development. Drawing cartoons about kids often promotes more humor than the average adult figure cartoon. However, I must learn, that drawing kids with adults is somewhat more complicated than when drawing kids by themselves. When I draw a child with an adult, the height of the child should be up to the adult's hips.

The kid's figure is only four heads high. The size of head I draw on the smaller tot's body will govern the height of the child. An important thing for me to know is the proportion of the kids to furniture; the comic kid stands about as high as the top of a table, a little higher than a chair seat, and about as high as a kitchen sink.

The little habits that a kid has are, standing on one foot, or placing one foot on top of the other; his hands always seem to be in the way so he usually has them stuck in his pockets or hanging behind his back. His clothes seem to be always covered with smudges of dirt and as a rule he is sucking on a big lolly pop or chewing on a piece of candy, or else trying to see how far he can stretch his piece of chewing gum, usually ending up by having it stuck to his fingers and clothes . . . in short, always on the go or getting into trouble.

I will study the plate for the style of the kid's clothes. The first figure is drawn in proportion, four heads high, and represents the comic type of kid. The kids usually wear a big bow tie, white shirt and knee pants. His stockings are usually lopping down



around the tops of his shoes. I notice the impish expression on his face. Kids are always up to some mischief.

The second kid doesn't seem to like shelling peas, as he looks

quite peeved about it. Here I see another way of shading the clothes. This sitting pose shows that the knee pants hang just below the knees.

The next kid is dressed in long pants that have a patch in the knee. This little fellow is yelling at the top of his voice about the great news in his papers. He is in a two-thirds view, walking to the left.

The little tot in the corner seems to be puzzled about something. I must take notice of the peculiar position she is in; one hand behind her back, the other up to the side of her face.

A thorough study of the kids on this plate will enable me to draw kids in action.

The developments of the kid's body will be drawn through the same skeleton method as the adults, and will acquire the same developments in the action poses.

### **Lesson Assignment**

1. Draw a fat boy running to the right.
2. Draw a kid at some task such as, sweeping, chopping wood or peeling potatoes. Here is a chance for humor, expression and action.
3. Draw a kid dressed in his "Sunday clothes".
4. Draw a little girl with a baby at her feet playing with a ball; show some interest between the two figures.

## Lesson Seventeen

### PERSPECTIVE

Catching the knack of perspective is rather difficult, but with a thorough study of this lesson I will be able to master the fundamentals of perspective.

Perspective means distance; the rule is, to make objects and figures appear the same as in reality.

There are three grounds in the study of perspective, viz., the foreground, that part of the picture that is nearest me; the background, where figures and objects appear in the distance, and the middleground, that part which lies between the fore and background.

Objects in the foreground appear larger than those in the background; the middleground varies accordingly.

Where the sky and land, or water, meet to my eye, is the horizon and is called the horizontal line, abbreviated H. L.

Parallel lines such as the sides of a road, railroad tracks, etc., appear to come to a point on the horizontal line, this is called the vanishing point. Abbreviated V. P.

Vertical lines will always remain so, vertical, but will grow shorter in the distance, seeming to disappear at the horizontal line.

Lines above the horizontal line slope downward, lines below the horizontal line slope upward.

Circular objects when brought into perspective will appear oval shaped such as wagon wheels, etc.

I will study the plate with this lesson to see how objects appear in perspective.

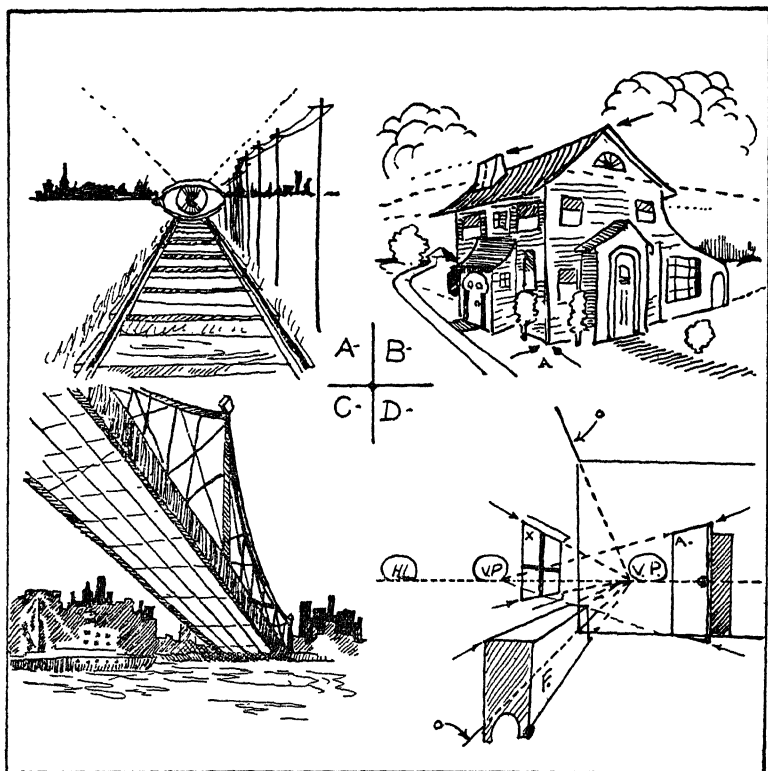
The first sketch in section A shows the perspective of a railroad track and telegraph poles. The black sketching in the distance represents the horizontal line. The big eye drawn in here shows me that this must also be called the eye line, because my eyes will always appear to be on a level with the horizontal line. If I should go up in the tower of a tall building, the H. L. would still be on a level with my eyes. However, if I were in a valley looking up this law would not apply.

The telegraph poles remain vertical but seem to grow shorter in the distance.

If I want to draw a railroad track and poles in a picture showing them in perspective, I would first locate the H. L., then in the foreground of my picture I would measure the desired width of my railroad tracks, and then I would locate the vanishing point by placing a dot on the H. L. and draw in the tracks by extending a straight line for each track to the V. P. A little ways from the track I would put a dot on the paper to represent the base of the poles and extend a line to that same V. P. I would locate the vertical height of the poles and draw another line to the same V. P. Now to find the width of the poles in perspective I would

draw in the first two poles and then find the center of the poles and draw a line from the same V. P. through these poles. Then I would place my ruler at the base of the first pole and at the center of the second pole and draw a line to meet the line representing the height of the poles. Where these two lines meet would locate the top of my third pole. By drawing a vertical line from that point to the base line, I would locate my third pole. By doing the same thing at the second pole I would locate the fourth pole, etc., until these poles come to a point at the H. L.

This seems rather complicated, but upon practicing it once or twice I will find it very simple and accurate.



Section B shows the perspective of a house. I must study this carefully for its many details.

To draw a true perspective view of a house I will first locate the H. L. then the fore corner of the house marked A, then the V. P.'s. Here the V. P.'s do not show in the picture. By extending the lines from the fore corner of the house to the V. P. I will be able to locate the width of the side and the length of the

front of the house. Note the two arrows at the top of the roof. One locates the angle of the roof and the other locates the angle of the chimney.

Windows and doors can be located the same way to determine their perspective in the picture.

Section C shows me the perspective in a bridge overhead.

The shading lines in the background are drawn in without outlines. This gives the picture a very tricky effect.

Section D shows the perspective in a room. The many lines here make the sketch look rather complicated, though it is very simple.

In drawing a scene indoors or in a room I will still have a horizontal line. If I wish to show a lot of people in a room sitting around a table my H. L. would be located near the top of my picture. If only two or three people are to be seen, then my H. L. would be about the same as the sketch shows.

Here two V. P.'s are shown; more may be used if I need them. The first V. P. from the left of the picture locates the angle of the open door, the second V. P. near the door locates the height of the side wall, the angle or perspective of the window and the perspective of the piece of furniture marked F.

I will progress faster if I practice drawing perspective in the smaller objects such as chairs, tables and poles gradually working up to the harder scenes of perspective such as street scenes, buildings, etc.

After I have made a thorough study of perspective and have practiced drawing it using the V. P.'s and lines of perspective I will be able to draw objects and figures in perspective without the use of the guide lines and still have my sketches fairly accurate.

When drawing figures in sketches with perspective, if the H. L. is on the level with my eye then the eye line of the figures in the picture will be on the H. L. By having the eye line of some of the figures in the sketch higher than the H. L. it will make them look a little taller than the other figures and also make the sketch more realistic. If the eye line or H. L. is above or below the natural eye line the height of the figures in the sketch will be governed by the height of the figure in the foreground of the sketch.

### Lesson Assignment

1. Draw a two-thirds view of a boy pulling a wagon toward the foreground of the picture. He is passing a doorway where two barrels are standing. A corner of the building will appear in the middleground. Draw a window between the door and the corner of the building. Your pencil lines will represent the background, showing the extension of the lines of perspective and the horizontal line. The horizontal line will be on the level of an adult's eyeline.

2. Draw an outline of a house showing the horizontal line near the roof.

Do not erase the pencil lines on either of these sketches if they are to be sent in for criticism.

---

## Lesson Eighteen

### CARTOON DETAILS

The details of a cartoon show the place and condition of the figures and objects in the picture. The details are also used to complete the composition of a cartoon.

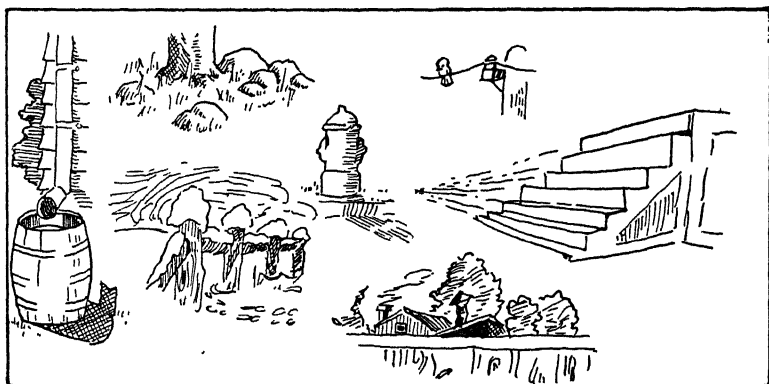
In referring to the place and condition: If I should draw a picture of a tramp dressed in ragged clothes and walking down a lonely road, that would be the condition, lonely; and if I should add a sign post, a house and barn; that would show the place.

Place refers to scenery; rooms, on the desert, at the mountains, the sea shore, etc.

Condition refers to the mood of the figures, also to the four seasons, viz., spring, summer, fall and winter. Rain or shine, hot or cold. The figure's clothes, etc.

There are thousands of details that can be used in cartoons, as furniture, trees, grass, barrels, stones, clouds and others.

By studying the plate of details I will learn how to compose details to make sense.



The first sketch shows a rain spout and barrel. The details in the barrel show that it is made of wood and is full of water, the shadow of the barrel and spout show that the sun is shining, other details show that they are located at the corner of the house and bushes can be seen in the distance.

Care must be taken not to make slips that will be detrimental to my work.

The next sketch shows the perspective in four fence posts that are covered with snow. Lines drawn in the sky help to make the scene dull and cold. The sketch above this shows the effect of rocks and grass around the trunk of a tree. These details would go with a country scene.

The little bird sitting on the wire could be used either in country or city scenes.

The detail of the hydrant is used with one or two figures to show that they are on the street. A hydrant is also used to bring out the climax in a joke.

The next sketch of the steps shows how to draw steps in perspective. Draw them free hand, using a rule to draw straight lines will make my drawings look too mechanical.

The lower sketch is a back yard scene. Although this is an old fashioned way of bringing out the effect of a back yard with a fence, house tops and trees, it is still used to good advantage.

It will benefit me if I study the objects in the great out-of-doors for other types of details. Objects in the house, etc.

### Lesson Assignment

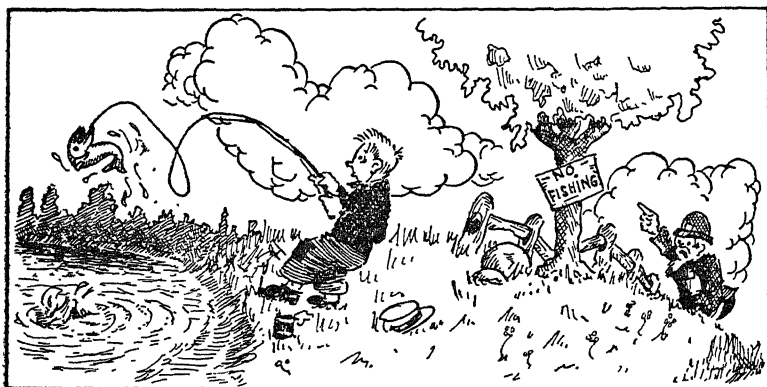
1. Draw an outline of a kitchen stove, two-thirds view, and draw a woman putting something into the oven. A wood box is full of wood and sets near the stove, a corner of a table can be seen with a mixing bowl setting on it.
2. Draw five sketches of details of your own origin.

## Lesson Nineteen

### COMPOSITION

Composition is the summing up of the previous lessons that I have studied. It is the composing of ideas to make sense or nonsense. With this lesson, I will learn the meaning of composition and the center of interest. The center of interest of a cartoon is that part which expresses the idea.

I will study the first plate here of the boy fishing; in this sketch there are three points of interest; the boy catching the fish, the sign "no fishing" posted on the tree, and the cop. This sign supplies the necessary "twist" or plot for without it the cartoon is dead.

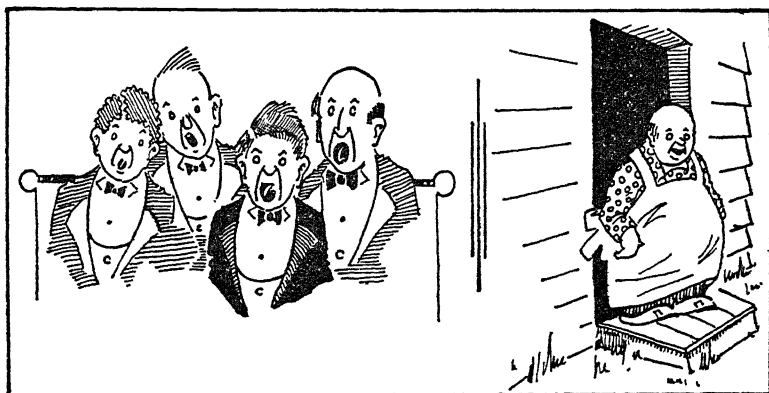


Upon close examination I will see that the boy's clothes are shaded very dark, the cop's coat is shaded dark and he is pointing to the sign. These details show me that the centers of interest must be darker than the rest of the picture to bring out the desired effect or the principal characters. If these figures were drawn in simple outline it would be harder to grasp the idea.

I must study this picture for the effect of the details, the clouds, the foliage on the tree, the perspective in the lake and the further shore, the old wooden fence, the big rocks around the trunk of the tree, the boy's hat, the tin can of worms and many other details that help to make up a cartoon.

Now I will study the second plate to find out how I can bring out the center of interest in a small group of figures. The first sketch shows a choir singing; the little fellow in the front has been brought out of the picture by a black coat, the other figures are shaded several tones lighter. If I want to bring out another singer I would do likewise. This sketch simply shows that the little fellow is getting all the attention. He is the center of interest in this group.





The second sketch shows how I can reverse the contrast in shading by drawing an outline of a figure against a dark background.

When I compose figures and objects I must be sure to use the types of details that will set off my figures and objects to their best advantage.

The proper way to outline a composition: First, have a definite idea as to what I am going to draw; second, outline the size of my picture; third, locate the horizontal line; fourth, block in the figures, objects and details; fifth, develop the figures, objects and details and last, ink in the drawing.

It would be well for me to remember this layout for drawing a picture. It will teach me to be systematical and constructive in all my work.

This lesson will need a lot of practice.

### Lesson Assignment

1. In a six inch square, draw a robber holding up a man. These figures will be two inches high. From the upper left hand corner of the picture show a huge hand reaching out to grasp the robber. The hand will be labeled "The Law"; the robber will be labeled "Crime". The hand will be light against a dark background and the figures dark against a light background.

## Lesson Twenty

### ANIMALS

No lesson is really complete without the study of animals. Some artists earn their living by drawing animals in comic or serious form and have them act and talk just like the figures in cartoons.

As I study the animals on the plate with this lesson I will learn just how they are used in cartoons to bring out humor and to express serious cartoon drawings.

The construction of the horse is very simple. Below the drawing of the horse, side view, is the outline of its construction; first an oblong is drawn to represent the body of the horse, a smaller oblong outlines the neck and the head tapers to the nose from the width of the neck. The outline of the legs and tail completes the outline. The dotted lines show how to draw the arch in the back and the belly. The outline of the leg shows the development of the hind leg. This development of the hind leg will be used in the development of the other animals on this plate. Now as I study the side view of the horse I will try to picture the outline from which it was drawn. The horse is grazing. If he were standing erect he would be three heads high. The next sketch shows the front and back view. The body can be constructed from an oval, using the outline shown for the head.

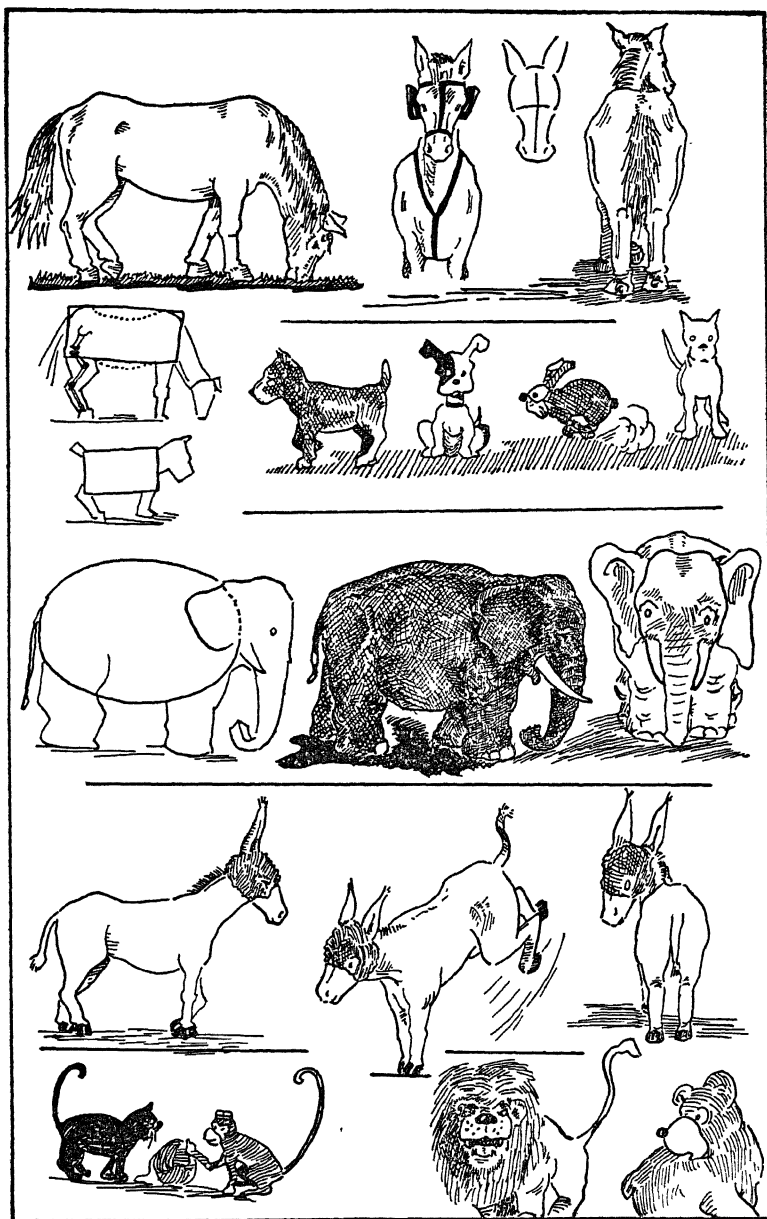
Under the development outline of the horse the outline of the dog is shown. The dog is developed in quite the same manner. The little sketches of the dogs will show me the figure and type of shading used on the dog.

The dog and horse are used together in some cartoons, those being mostly domestic. The dog is used very effectively with little children and also as a figure by itself.

The construction of the elephant differs from that of the dog and horse. An oval represents his body, the fat legs are added and they have the same development as the horse. The head is then added and the animal is completed. The second sketch of the elephant would be a rather difficult one for me to try and draw unless I have mastered the art of cross hatch shading. The effect is very realistic. The outline front view shows a more simplified way of drawing the beast. The elephant is used in cartoons more as a political animal than domestic. He represents the Republican Party and is usually labeled G. O. P.

The donkey takes a political place in cartoons with the elephant by representing the Democratic Party. These two animals are called symbolic animals because they denote the political parties.

The developments of the donkey are the same as the horse but make him look like a donkey and not like a horse. His legs are thinner than the horse's legs, smaller hoofs, long ears,



tuft of hair around the eyes and ears and he has a more pointed nose.

The last line of animals are pictured without outlines. The first sketch shows a cat and monkey at play; the second sketch shows a two-thirds view of a lion and bear, they are both symbolical animals. The lion represents Great Britain, the bear, Russia, and is also used in stock market cartoons.

I must study these animals carefully, practicing the developments of each one and to draw them in different views and create action.

### Lesson Assignment

1. Draw a political cartoon using the donkey and the elephant.
2. Draw a picture of a dog three inches high shown in three original poses.
3. Draw a two-thirds view of a horse galloping to the left.



## Lesson Twenty-one

### SYMBOLIC FIGURES

The study of Symbolical figures applies more to the newspaper artist than the feature artist.

Symbolical figures are used mostly in timely or political cartoons and are used to represent a country.

After I have made a thorough study of the figures on the plate, I will practice drawing them using the same developments I learned in constructing the figures.

The first figure on the top of the plate shows a front view of Uncle Sam, who represents America. He is tall and slender, his eyebrows are heavy, features thin, and he wears a long goatee and has thick white hair. For his dress, he wears a swallow tail coat, cut to the waist line in front, a bow tie, and stars adorn his vest; his trousers are long, reaching to his feet and fasten under his shoes like spats. They are red and white striped.

The second figure shows a two-thirds view of Uncle Sam. I will study this figure carefully.

The third figure is Johnny Bull who represents England. He wears a tuxedo coat, knee boots, white knicker trousers, and the design of the Union Jack adorns his vest and also his hat. His hat, though the same style as Uncle Sam's, has a low crown.

For his features, he has curly hair and side whiskers and has a rather full or round face. The head represents the English dude and in full figure is dressed in full dress clothes and is used to represent the English socially.

On the lower line I will find the symbolical figure of Germany. This figure is drawn very fat, is dressed in civilian clothes and wears a sea cap. A dark mustache is sometimes used in place of the outline of the rough mustache. He is usually pictured smoking a meerschaum pipe. Sometimes the figure and features are drawn on the style of the former Kaiser.

The next figure represents Mexico. This figure is dressed in a leather vest and trousers which are referred to as "chaps" because they are split and laced up the sides.

The soldier is used to represent France. The Chinaman is dressed in his native costume.

As the foreign nations are becoming more civilized the American dress is being worn and they are doing away with their native costumes. However, I will notice in the daily cartoons by famous artists, that when they want to express a dispute between two nations the native costume of those nations will be used.

I will study the figures and dress on this plate and then draw front, side and two-thirds views of these symbolical figures.

## Lesson Assignment

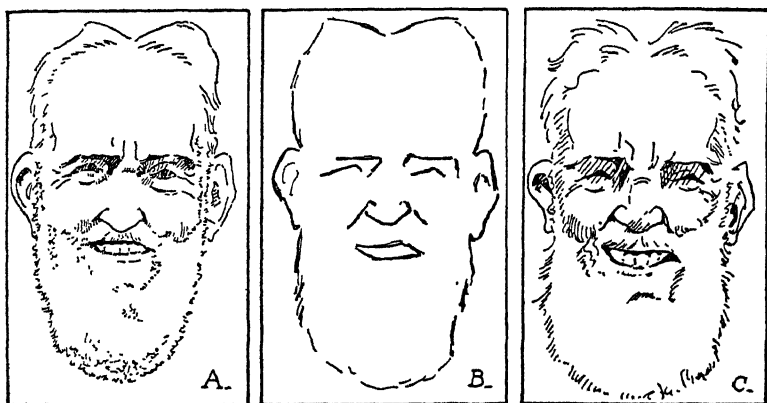
1. Draw a front view of Johnny Bull, four inches high.
2. Draw a picture of the symbolical figures of France and Germany talking together. Create interest.
3. Draw and shade in, a Mexican bandit in ambush.
4. Draw a picture of Uncle Sam six inches high.

---

## Lesson Twenty-two

### CARICATURING

A caricature is an exaggerated likeness of a person's features. A careful study of the features must be made before I try to draw a caricature. If I want to get a clever likeness of a person's features, I must study the prominent part, the head. The person may have several good points to exaggerate such as a big nose, large eyes, high forehead or a double chin. The best effect may be found in a mustache, beard or the hair. I must observe that the shape of the head has as much to do with the caricature as the exaggerated point in the features.



I will study the plate to find how to go about drawing a caricature. The first sketch marked A shows a portrait sketch of George Bernard Shaw. A portrait sketch is an "exact" likeness of a person's features. Here I see Mr. Shaw's portrait which gives me a clear idea of his features.

Section B shows an outline of the features to be exaggerated. The shape of the ears, hair and beard is outlined first. If I draw an oval the shape of the outline it will help me to get a better likeness in outlining the shape of the head. Then my next thought will be to outline the features; the smile is exaggerated by drawing it slightly larger and putting more expression into the smile.

The eyebrows are heavy and his nose seems to be pinched up a bit. After I have outlined these points, I must proceed to shade in the shadows that appear on the face in the last sketch C. The eyes are in a shadow; the beard shows a shadow under the mouth and at the side of the head. The outline of the hair is completed showing the high forehead. I must study this caricature carefully, then compare it with the portrait.

When I am drawing a caricature of a person I will not have a drawing to go by, but I will have to pick out the points for exaggeration as they appear to me.

As this type of drawing is used mostly by newspaper artists, who attend banquets, trials, etc., to sketch the prominent characters, it must be well developed, for they have a limited amount of time to make their sketches and they must produce a real likeness.

The person being sketched will not always be in the same position unless they are posing for the caricature and even in conversation a person moves about considerably, so if I have outlined the head I must wait until that person returns to that position before I can go on with the sketch. Sketching a person's features and drawing from memory when I have not the right pose is a poor way to construct a caricature.

The profile or side view is used more often than other views but it would be of great benefit to me to draw caricatures in as many different poses as possible. The sketches are drawn in pencil and then inked in afterwards.

Many artists use photographs for their caricatures when they are available. They offer better points of exaggerating the features and have lights and shadows which cannot always be found on the features.

### Lesson Assignment

1. Clip a picture of a man, two-thirds view of the face; a front view and a side view of a woman's face, from a newspaper and caricature them. Do not draw the caricatures the same size as the pictures or photographs.

If you are sending your drawings in for criticism, be sure that you send in the photographs with the caricatures or your drawings will not be considered.

## Lesson Twenty-three

### THE COMIC STRIP

The comic strip calls for practice on figures, creative composition and originality of ideas. I will learn that one of the most difficult features in comic strip work is in getting a likeness in the figures, as the figures that are shown must bear a resemblance or the effect of the strip will be lost. Characters in comic strips are often brought out by the features or the size of the body, exaggerated features such as a big nose, funny mustache, bald head, etc.

After I have mastered the drawing or likeness of a character for a strip my next problem would be in the placing of that character to make it interesting. One of the first things I must guard against is monotony, both with characters and the composition or scenery. To do this I must get plenty of action into the figures, showing them in different positions, and when objects appear in the picture I will show them in different positions also.

It would be very boring to look at a comic strip where the figures are in the same positions and the chair or table or "what have you" in the same corner.

Move things about—ACTION—that's what makes a clever strip a success.

The next thing to consider is the conversation of the characters. This is called the balloon. The balloon or what the figure is saying must be outlined when the figure is outlined; this is important. "Never leave the balloon to be tucked away in a corner."

The balloon must be placed with the figure that is doing the talking. If a figure is asking a question, then that figure will appear to the left of the figure that is going to answer it, as it will be read from the left to the right. If I placed them the opposite way, the answer would be read before the question.

Give all the space necessary to the balloon—"do not cramp the background". If an object comes in the way of the balloon then let it be covered by the balloon.

The climax or point where the joke is being sprung is either next to or in the last box, and I must have the story leading up to the climax interesting so as to hold the reader's attention. I must never try to overdo the joke by drawing out a lot of unnecessary pictures, but to make the strip short and snappy, using only the number of boxes required to bring out the "snap".

A good mixture of black and white always constitutes a clever and snappy looking strip. Sometimes a plain outline serves the purpose, but I must avoid too much shading.



Above all I must avoid slang. The little children who read the funny's pick up slang expressions, and for this reason slang would be a detriment to my work. No one likes to hear a child saying youse, dem and dose, etc. It is improper and vulgar, and far from being cute. An occasional "wise crack" is all right in its own place.

I will study the illustrated comic strip with this lesson to find out how to carry out the composition, simple details and placing of the balloons.



The comic strip gets its name from its shape, a strip containing four or five pictures of the same figures in different actions and poses. The strip with this lesson might be called a comic plate.

#### Lesson Assignment

1. Originate two figures. Make them up in a strip containing four or five pictures. Try to have an original joke and make the strip look snappy. The pictures will be three and one-half inches square, with an eighth of an inch between each picture, or as it is sometimes called, the box.

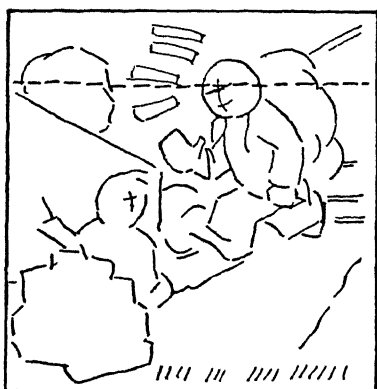
## Lesson Twenty-four

### CARTOON LAYOUT

The previous lessons in this course have shown me the developments of figures, objects, etc. Now these steps are brought together in creating the cartoon.

I will study the plate, then I will learn how to draw a cartoon, using the following method. The completed cartoon on the plate shows the finished details, figures, composition, etc., and the outline sketch shows how that cartoon was developed.

Each little detail is blocked in showing just how much of the paper is going to be used and how the cartoon will look. But first there are many things that must be taken into consideration before the development of the cartoon: First, the idea or the nature of the cartoon is thought of; second, the size of the drawing is outlined; third, the H. L. (horizontal line) is located and the cartoon outlined. It will be a good idea for me to make several outlines of the cartoon and choose the most suitable. Every necessary detail is to be "blocked" in, as in the outline of the plate. Not forgetting the words spoken by the characters and the title. Sometimes the title is not on the cartoon but is to be placed above it.



There is one thing that I must learn, and that is, not to feel that every bit of space on the paper is to be taken up by the drawing, but to take only the necessary space required by the drawing. If the picture is well balanced, it will only take a few lines to make a very effective cartoon which is a big step in producing professional looking work.

There are many different kinds of cartoons used today. Those that come under a separate heading are: Timely Cartoons, Political Cartoons and miscellaneous cartoons.

Timely cartoons show the latest news in picture form, and appear more as local subjects than of national affairs, such as court scenes or trials, reports of town committees, etc.; in national affairs; the great depression of unemployment; racketeering; conventions, etc.

Political cartoons are drawn up on subjects of politics only and may be of either local, national, or international origin.

Miscellaneous cartoons are pages drawn up on sport cartoons, religious strips, and cartoons of general information.

There is really so much to be said of each one of these types of cartoon drawing that it is best for me to pick out the type that I like best and work on that type alone. Jumping around to the different types and styles of cartoons only allows the artist time enough to cover the surface of each one and there is usually very little headway made. Stick to one style and devote all your time to that one and you will have a better chance of succeeding. SPECIALIZE!

### Lesson Assignment

1. Create a cartoon on the latest news events for a timely cartoon, and prepare it in a six by eight block.
2. Select a political subject for a cartoon, take one that will require several characters for a group picture.
3. Of the miscellaneous cartoons select one for a cartoon to be drawn in a square four by four inches.

## Lesson Twenty-five

### PREPARING THE NEWSPAPER ARTIST

Many of the amateur artists believe that the newspaper field is so overcrowded with professional artists that they haven't the ghost of a chance of ever entering, or even getting a picture into the papers. The reason for this belief is due to the fact that the work and material is planned far enough ahead to prevent a rush or over crowding of the work and the editors and directors of art departments are not even on the look-out for extra material. However, the doors to the newspaper office are never closed to the ambitious individual who tries his hardest to prepare clever, up-to-date drawings, ever holding before him the one idea that some day he is going to "land" one of those drawings through his persistency and good work; and there is a chance, for the editors and art managers are always on the watch for new ideas.

If you are seeking an opportunity to present some of your drawings for approval to the editor, cartoonist or art manager of a newspaper, first arrange an interview by phone or letter, asking for the opportunity to present some of your drawings for approval; then arrange your drawings neatly in your portfolio taking only the best you have and the ones that you think would appeal to him.

Upon approaching, present your material after you have been introduced. Don't waste your time, nor the editor's, by taking along impractical or pointless sketches such as charcoals and oils. He is looking for new ideas rendered in snappy pen and ink work. Forget color.

Allow the person with whom you have your interview to do all the talking and listen carefully to what he has to say. Do not begin to offer excuses for your work. It will speak for itself. You should do your drawings to the best of your ability, and without misgivings. Do the job right the first time.

Before you attempt to gain entrance to a newspaper office be sure that you can stand behind all that you say, that you can handle further assignments. Do not enter with the idea that you know all that is necessary; remember, that there are others that can draw as well as you, maybe better, that are looking for the same chance you are.

In preparing your drawings for reproduction use a heavy paper or preferably Bristol Board or Strathmore Drawing Board, which you can buy at most any art store.

As a rule the drawings are made twice the size that the reproduction is to be, viz., a 4 x 4 inch drawing will be 8 x 8 inches. By reducing a drawing from its original size gives the drawing a neater touch. To reduce or enlarge is very simple. Lay down a base line on the paper, picture or sketch you wish enlarged or reduced, and strike a diagonal from the lower left to the upper right hand corner of the paper, picture or sketch. On this diagonal will be the point of the upper right hand corner of the desired reduced or enlarged picture. Measure on the base line the desired reduction or enlargement and strike a perpendicular to this diagonal. Describe your lines and square off. Do not attempt to draw or enlarge squares or oblongs without the diagonal line, it will keep your work true and neat.

### Lesson Assignment

1. Clip an article from a newspaper and illustrate it with a cartoon. Draw this sketch six by eight inches.
2. Draw an oblong two by three inches. Enlarge it twice the size using the diagonal line method.

## THE CARTOON MART

To be able to find a market for your work depends entirely on the quality of work you are producing.

The first thing that a beginner should do before entering the cartooning field is to get the proper advice from an experienced artist or cartoonist concerning the merits and market value of his work. If you have had cartoons accepted by publications then you will not need this counsel.

It is always advisable to have a list of the different magazines, newspapers, house-organs and art agents or syndicates handy for the purpose of sending your drawings for approval. Two syndicates I recommend are: The King Features Syndicate, 235 East 45th Street, New York; and The Bell Syndicate, 63 Park Row, New York.

The greatest obstacle to hinder your progress is discouragement. Don't give up if you have your drawings returned. If one addressee does not accept them, then try another.

It is a good policy to study the types of drawings used by the publications to which you are submitting drawings. Keep the style of work handy that they are using. Do not send any old drawing away thinking that they will take what you have. Be up-to-date, keep your drawings "clean" and neat. Avoid drawing cartoons picturing "jabs" at political or religious parties, it may prove detrimental to your work.

## COMMERCIAL DRAWINGS

Drawing cartoons for local business concerns is the best way in which to get your start. Prepare a few cartoons that will be suitable for advertising purposes, then consult your local business men with them. Do not try to sell your ideas unless you have them in drawing form; that is just throwing money away.

Have your client's name, address and business, neatly worked out in the drawing, it is much more impressive to him, and you will stand a better chance of closing a sale.

Other ways of commercializing your work is to work up name cards for parties having a clever picture of the event or a caricature of the person playing at their favorite hobby.

Designing humorous post cards such as holidays, birthdays, travel, etc., for stationery stores.

Making plates for programs of all kinds, and there are many other ways of making money by your talent and wits.

When making up an order for a cartoon, the average charge is one dollar an hour for your time. When the charge is left to the size of the picture, the amount of work in the cartoon is then charged for. A drawing is only worth the amount and quality of the work. It does not pay to over charge for a cartoon. Be reasonable.

A good investment is to have some cards printed up with your name and address. A clever little picture with the words "Commercial Cartoonist"; it is good advertisement and reasonable.

There is only one way to go about it and that is

"THE RIGHT WAY"

I wish you,

GOOD LUCK and GOD SPEED.

Printed at The Davidson Press  
84 Church St., Hartford, Conn









UNIVERSAL  
LIBRARY



140 414

UNIVERSAL  
LIBRARY